MULTIMEDIA UNIVERSITY

STUDENT ID NO

MULTIMEDIA UNIVERSITY

FINAL EXAMINATION

TRIMESTER 1, 2019/2020

MFX1023 – FILM STUDIES

(All section / Groups)

14 OCTOBER 2019
9.00 AM – 11.00 AM
(2 Hours)

INSTRUCTIONS TO STUDENT

1. This Question paper consists of **6** pages with **25** Questions only.

2. This exam paper consists of THREE parts:

Part One: Multiple Choice Questions	**Answer ALL questions**	**20%**
Part Two: Fill in the Blanks	**Answer ALL questions**	**20%**
Part Three: Short Essay Questions	**Answer FOUR questions**	**60%**

3. Print all your answers clearly in the Answer Booklet provided. Make sure you print your ID number on your Answer Booklet clearly before submitting it.

Part One: Multiple Choice Questions: 20%
Answer ALL Questions in the Answer Booklet.

1. A *motif* is an element that appears repeatedly throughout the film that it is significant to remind the audience of a certain idea or situation, or associated with a particular character. Motif can be in the forms of _____.

a. sound effects
b. musical phrase
c. prop
d. all of the above

2. The internal thoughts that is manifested as *voice-over* of a character that we hear while we see her thinking without talking in the shot, is a _____ sound, where the sound _____.

a. non-diegetic; simultaneous in story with image.
b. non-diegetic; non-simultaneous in story with image.
c. diegetic; simultaneous in story with image.
d. diegetic; non-simultaneous in story with image.

3. In 1896, _____, a French magician, got interested in film and he discovered the possibilities of simple special effects such as superimposition and painting on the glass walls in his glass film studio. His films marks the beginning of "fantasy films". His signature film is "A Trip To The Moon" (1902).

a. Auguste Marie Louis Nicolas
b. Auguste Marie Louis Jean
c. Georges Méliès
d. Eadweard Muybridge

4. In editing terminology, which of the followings suggests that the time on screen is shorter than the time in the story?

a. Elliptical editing
b. Minimalist editing
c. Continuity editing
d. Parallel editing

5. "Depth of field" refers to_____.

a. the distance the actors have to be from the camera to prevent their heads from going out of the frame.
b. the distance from the camera to the back wall of the set.
c. the range of distances from the lens in which objects filmed will be in focus.
d. how large objects appear within the frame.

6. Which of the following is NOT an example of a way in which mental subjectivity might be portrayed in a film?

a. Dialogue between characters
b. Images of a character's memories
c. The use of slow motion to suggest hallucination
d. An internal voice that reports a character's thoughts

7. Which of the following about *film noir* is FALSE?

a. "Film Noir" literally means "black film" in French. It refers to French films made between 1940-1950 where it is in black and white.
b. The characters in *film noir* are often obsessed, desperate, and somehow stuck and trapped in a tricky situation that involves betrayal, corruption or other negative aspects in humanity.
c. One of the narrative structure of *film noir* is the extensive use of flashbacks. Framing the entire primary narrative as a flashback is a standard narrative device.
d. The use of voice-over narration is also another noticeable device of *film noir.*

8. Experimental or the avant-garde films _____

a. are popular among the middle class and the capitalists.
b. are willfully non-conformist and challenging film conventions and mainstream commercial filmmaking.
c. only refer to abstract films that show pure graphics.
d. have basically come to an end in 2000.

9. We understand that film is a multimedia art form. Where does film fit into the six categories of Classical Spectrum of Art?

a. Dramatic, Practical
b. Environmental, Pictorial
c. Narrative, Musical
d. All of the above

10. Which of the following is TRUE?

a. Short-focal–length lens has a focal length between 35mm-50mm and is the kind of lens that is closest to the perception of the human eyes.
b. Long-focal–length lens is also called the wide angle, and it make foreground of an image bulges.
c. Short-focal–length lens exaggerate depth and distorts straight lines near the edge of the frame.
d. Middle-focal–length lens makes the planes of an image seem squashed together, much as when you look through a telescope or binoculars.

Part Two: Fill In The Blanks: 20%
Answer ALL questions. Answers can be a word, a film terminology (might consist more than one word) or a name (might consist more than one word) .

1. Filmmakers can manipulate the speed of motion in shot, be it with normal speed, slow motion, fast motion, or having a _____.

2. _____ (type of shot) is a violation of continuity where filmmaker cuts from the scene to a metaphorical or symbolic shot that is not part of the space and time of the narrative.

3. All other things being equal, a wide angle has a _____ (greater/lesser) depth of field than a telephoto.

4. Lighting affects the overall mood of a scene and it affects our perception of _____ and texture of the objects depicted.

5. Editing establishes spacial, topical, _____ and graphic relationships between two or more shots.

6. _____ (type of focus) is shifting the area of sharp focus from one plane to another during a shot.

7. A _____ (diegetic or nondiegetic) sound means that the sound source is outside of the story world, such as the background music of a romantic scene.

8. The_____ (name) brothers were the first filmmakers to project films and held public film screenings back in 1890s in Paris, France.

9. A _____ shadow (type of shadow) occurs when an object blocks the light and cast a shadow of its own shape on another surface, such as a wall.

10. There are infinite positions for a camera to be placed. A _____ (camera angle) usually makes the characters in the frame looks more powerful. However, it depends on the context of the story and the scene, sometimes it might suggest that the powerful image is actually vulnerable, as the case with some scenes in *Citizen Kane* (1941, Orson Welles).

Part Three: Short Essay Questions: 60% (15% each)
Answer only 4 questions. Choose 4 out of the 5 questions.

1. (A) Film noir has a set of distinctive visual style. Explain its visual characteristics with examples. (10%)

(B) Explain the characteristics of a typical *femme fatale* in film noir. (5%)

2. Editing offers the filmmakers four basic areas of choice and control. Describe with examples THREE of the dimensions in film editing. (15%)

3. (A) Define "mise-en-scène" in filmmaking. (3%)

(B) Explain the four "mise-en-scène" aspects with examples. (12%)

4. (A) A "vertigo effect" is created using a zoom lens. Explain how cinematographer achieve this illusive sensation with the camera lens and camera movement. (5%)

(B) The frame only selects a slice for us to see, leaving other assets offscreen. Film aesthetician, Noël Burch pointed out six offscreen space zones that filmmakers utilize: *space beyond the four edges, space behind the set,* and *space behind the camera.* Use an example to explain all these six offscreen space zones. (10%)

5. (A) Define the three fundamental elements of sound. (3%)

(B) Explain with examples the four dimensions of sound where it affects the rhythm, fidelity, space and time in filmmaking. (12%)

The End.